

GREENROOM GOSSIP.

Miss Elsy Treweek, the charming soprano with the Selinsky-Amadio combination, came over from Australia on two occasions under engagement to the Wellington Choral Society, taking the solo parts in "Faust" and "Cavalleria Rusticana."

"Turning out film plays with machine-like regularity is what ails the artistic details of many plays," says William N. Selig. "Film productions should be developed, not manufactured."

M. Selinsky, who is in the first rank of violinists, is a son of Peter Selinsky, the famous Russian conductor. His first bow to the public was made when he was eight years of age, and was in his father's orchestra. He afterwards studied at the conservatorium at Petrograd under Professor Aver, who was also the teacher of Mischa Elman and the Cherniavskys. He has toured in practically every city in the world, and since the outbreak of war has given Red Cross concerts in conjunction with Madame Melba and Mark Hambourg.

Miss Dorothy Brunton will leave for America on a twelve months' holiday tour in May next, sailing from Sydney by the Niagara.

Mr. Lawrence Campbell, the brilliant Australian elocutionist, continues to achieve a great success with his recitals from "The Sentimental Bloke," under the J. and N. Tait direction, in New Zealand. C. J. Dennis, the clever author of that remarkable book and the equally arresting "Ginger Mick," is now busily engaged on another book, which will shortly be in the press. "The Sentimental Bloke's" creator is now living at Toolangi, Vic.

Miss Connie Ediss, of "So Long, Letty," writes: A leading critic remarked that I wasn't on speaking terms with my voice. That's not so; I am on speaking terms with it. What's the matter is that I and my voice are not on singing terms.

The J. C. Williamson, Ltd., Royal Comic Opera Company is to play "The Pink Lady," which achieved a notable success on both sides of the Atlantic. The music is by Ivan Caryll, who was responsible for the music of "The Toreador," "Our Miss Gibbs," "The Duchess of Dantzic," "The Orchid," "The Spring Chicken," and other big successes.

Miss Florence Rockwell, who is starring in "The House of Glass" at the Theatre Royal, Melbourne, has done a great deal of picture work. She confesses, however, that the spoken drama is more to her liking. "I must admit that I like applause," she laughingly admitted, "and to put one's best efforts into a scene to the accompaniment of the turning of a handle is not sufficiently encouraging to induce me to keep on with moving picture work. I have always found it difficult to take moving picture work seriously. In my opinion, it is a mistake for an artist to combine spoken drama and moving picture acting. They are separate and distinct, and each requires different handling and a different temperament in the artists."

The various J. C. Williamson companies have been denuded of men since the war started. As a matter of fact, the Williamson directors have made it their policy to keep down to a minimum the number of men, including choristers, in their companies, ever since the recruiting campaign was launched in Australia. Every encouragement has been offered by the firm to their employees to enlist, including the keeping of their positions for them when they return, and the making up of the difference in their pay, which is handed to their dependants. The roll of honour at the various J. C. Williamson theatres is an imposing one.

Miss Maude Fane, the brilliant young comedienne, last here with the "Mother Goose" pantomime, has fitted into musical comedy as though to the manner born. Her bright personality and sense of fun have established her quickly in firm favour. Miss Fane will be seen here as Beatrice Carraway in "To-night's the Night," to be presented by J. C. Williamson's Musical Comedy Company.

Adeline More, in a book just published in London, has a note which is of great interest to all New Zealanders just now. She writes:—"In the report of the British Royal Commission on venereal diseases it is stated that the commissioners invited Professor Blaschko, of Berlin, to come over to London to give an account of the progress attained in combatting venereal disease in Germany. Among other things Professor Blaschko says: 'A further improvement in our work of enlightenment was the organising of a representation of Brieux's drama "Les Avaries" ("Damaged Goods") in the English translation. Most of our local branches as well as the head society supported the representations. In Berlin alone the piece was played over 100 times at seven theatres. In many large and small German towns, travelling companies played this piece. The work of the German Society has thoroughly changed the public opinion on venereal diseases.'"

Mr. Borneo Gardner, the New Zealand siffleur, who was for some time on the Fuller circuit, is appearing at the London Opera House.

account of previous bookings it had to shift from one New York theatre to another without losing a whit of its popularity by the changes. Crowded houses were the rule when it opened at the Princess Theatre, New York, and crowded houses followed it back to the same playhouse after it had enjoyed the same wonderful support at the Casino and Thirty-ninth Street theatres. Eventually, "Very Good, Eddie," was compelled to leave the Princess Theatre once more, and as there was no other theatre available it was sent on tour, with the same extraordinary box office results. Judged by its American vogue this musical piece should be an enormous attraction in Australasia.

A Reuter message to the Australian papers say that Mr. Harry Lauder has received world-wide condolences which include letters from Queen Alexandra, Mr. Lloyd George, churchmen, public servants, lawyers, journalists, and theatricals, as well as the general public. It is understood that Captain Lauder (his son), of the Argyll and Sutherland Highlanders, was killed instantaneously by a shell while entering an exposed trench.



MISS ELSY TREWEEK, the talented soprano with the Selinsky-Amadio concert party at present appearing in Auckland at the Town Hall Concert Chamber.

(Photo., Mina Moore, Melbourne.)

Frank Harvey was commenting upon the round of varied parts he has played since he came to Australia. "I wish that acting was a training ground for a business career," observed Mr. Harvey. "If the captains of industry could be induced to see actors in that light there is no knowing to what heights we might aspire in the world of affairs. During the last few years I have been in the British Secret Service twice with great distinction, in "The Man Who Stayed at Home" and "Under Fire." I have been a successful rector, rising to a bishop (in "Romance"). It is true that I got the weed into my crop in 'The Land of Promise,' but the indications were that success lay ahead of me as a farmer. In 'The House of Glass' I am a railway magnate of conspicuous ability. Of course, I have been several times married. My worst experience of matrimony was in 'Joseph and His Brethren,' when I was Mr. Potiphar. My wife's behaviour on that occasion is, of course, notorious."

The "champion moving play" was the title given in New York to "Very Good, Eddie," the brilliant musical attraction which J. and N. Tait are staging at the Palace Theatre, Sydney. The piece earned the title because on

"The artistic temperament! Is it a gift of God or a visitation of Providence?"—Sir Herbert Tree.

THE CHERNIAVSKYS.

A few months ago Mr. Jan Cherniavsky, the pianist of the world-famous trio of that name, discovered a musical genius in the diminutive person of an 11-year-old schoolboy, whose remarkable talents it is hoped may lead to his development into a Paderewski or a Joseph Hoffman.

The famous Leo, Jan and Mischel Cherniavsky had given their second concert in the great picture producing city of America, when, one morning, this infant prodigy appeared at their hotel.

"Mr. Cherniavsky, I want you to hear me play," announced the boy. "Ever since I can remember I have played the piano." Young Cherniavsky was immediately struck by the naive manner and frankness of the child.

"Well, let's hear what you can do," agreed Mr. Cherniavsky, placing a difficult composition before the lad.

"Yes, he played, and played with such ease and finish, with such touch and technique, with such fire and soulful expression, that we all sat back in amazement and gazed," says Mr. Cherniavsky. Turning to the boy's mother, Mr. Cherniavsky said, "Madam, you must be proud of your son. He is a great genius. If you will allow him to spend his vacation with me at Victoria, B.C., I will see that he is taught, after which I will take him to New York, there to give him the finest musical education to be obtained. I have every confidence that this boy will, some day, startle the musical world."

Through a regrettable accident, it was necessary to postpone the fulfilment of his promise, but on the return of Leo, Jan and Mischel Cherniavsky to the shores of America next September the boy will commence his studies.

TRIBUTE TO ALLAN WILKIE.

It has fallen to very few actors in Australia to receive so warm a tribute of public appreciation as was accorded to Mr. Allan Wilkie and the leading members of his Shakespearean company at the Princess' Theatre (says the Melbourne "Age"). To commemorate the completion of a year of Shakespearean acting in Australia Mr. Wilkie had arranged a souvenir night, at which the programme consisted of the most popular scenes from the most popular dramas he has produced in Melbourne, interspersed with Shakespearean songs. The theatre was packed with an audience that could not sufficiently applaud the actors. Every appearance of Mr. Wilkie on the stage was the signal for fresh outbursts of vociferous greeting, and every exit an occasion for flattering recall. If anything can convince Mr. Wilkie and his company that the work they are doing to uplift "the poor degraded stage" of our day by the production of the world's greatest masterpieces of drama and poetry, it should be the demonstration of public favour and goodwill that made the performance a unique event in the annals of the Australian stage.

SOUTHERN STAGE NOTES.

(By "Lorgnette.")

WELLINGTON, February 5.

On Monday evening next, the 12th inst., the J. C. Williamson management will present to local playgoers "Damaged Goods," the most wonderful drama of its kind yet staged. There will always be diversity of opinion as to the wisdom or otherwise of dealing with such problems on the stage, but, after all, that our moral teaching should come from such a source is merely a reversion of

Voice Production and Singing.

MR. WALTER GRAY

Formerly Principal Tenor of Royal Carl Rosa Opera Company, of Covent Garden Theatre, London, and recently Professor of Singing at Glasgow College of Music.

STUDIO:

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